SCHWARTZ CENTER FOR PERFORMING ARTS
2019–2020 Candler Concert Series

Kronos Quartet with Mahsa Vahdat: Music for Change
Saturday, September 14, 2019 at 8:00 p.m.

Brad Mehldau, piano, and Ian Bostridge, tenor
Friday, October 18, 2019 at 8:00 p.m.

Joyce DiDonato—In War & Peace: Harmony Through Music
Sunday, November 3, 2019 at 7:00 p.m.

Royal Philharmonic Orchestra with Khatia Buniatishvili, piano
Wednesday, January 15, 2020 at 8:00 p.m.

Pablo Sáinz Villegas: AMERICANO Trio
Saturday, February 29, 2020 at 8:00 p.m.

Jane Bunnett and Maqueque
Thursday, March 19, 2020 at 8:00 p.m.

Robert McDuffie, violin, and Robert Spano, piano
Friday, April 10, 2020 at 8:00 p.m.
ERIC OWENS, BASS-BARITONE
AND LAWRENCE BROWNLEE, TENOR
MYRA HUANG, PIANO

FRIDAY, MARCH 22, 8 P.M.
SCHWARTZ CENTER FOR PERFORMING ARTS

This program is made possible by a generous gift from the late Flora Glenn Candler, a friend and patron of music at Emory University.
PROGRAM

“Se vuol ballare” from *Le Nozze di Figaro*  
Wolfgang Amadeus Mozart  
(1756–1791)  
Eric Owens

“Il mio tesoro” from *Don Giovanni*  
Mozart  
Lawrence Brownlee

“Infelice! E tuo credevi” from *Ernani*  
Giuseppe Verdi  
(1813–1901)  
Eric Owens

“Voglio dire, lo stupendo elisir”  
Gaetano Donizetti  
(1797–1848)  
from *L’elisir d’amore*  
Lawrence Brownlee, Eric Owens

“Una furtiva lagrima” from *L’elisir d’amore*  
Donizetti  
Lawrence Brownlee

“Le veau d’or” from *Faust*  
Charles Gounod  
(1818–1893)  
Eric Owens

“Ah! mes amis, quel jour de fête!”  
Donizetti  
from *La fille du regiment*  
Lawrence Brownlee

“Au fond du temple saint” from *Les Pêcheurs de Perles*  
Georges Bizet  
(1838–1875)  
Lawrence Brownlee, Eric Owens

—INTERMISSION—
PROGRAM (continued)

Traditional Spirituals

*All Night, All Day*  
arr. Damien Sneed  
(b. 1979)  
Lawrence Brownlee

*Deep River*  
arr. Hall Johnson  
(1888–1970)  
Eric Owens

*Come By Here*  
arr. Damien Sneed  
Lawrence Brownlee

*Give Me Jesus*  
Eric Owens  
traditional

*He’s Got the Whole World in His Hand*  
arr. Margaret Bonds/ Craig Terry  
Lawrence Brownlee, Eric Owens

American Popular Songs

*Song of Songs*  
Harold Vicars  
(1876–1922)  
arr. Craig Terry  
Lawrence Brownlee, Eric Owens

*Lulu’s Back in Town*  
Harry Warren  
(1893–1981)  
Al Dubin  
(1891–1945)  
arr. Craig Terry  
Lawrence Brownlee
Dolores
Frank Loesser (1910–1969)
Louis Alter (1902–1980)
arr. Craig Terry
Lawrence Brownlee, Eric Owens

“Some Enchanted Evening” from South Pacific
Oscar Hammerstein II (1895–1960)
Richard Rodgers (1902–1979)
Eric Owens

Through the Years
Vincent Youmans (1898–1946)
Lawrence Brownlee, Eric Owens

Gospel Favorites
I Don’t Feel No Ways Tired
Lawrence Brownlee

Every Time I Feel the Spirit
Lawrence Brownlee, Eric Owens

Program subject to change.
TEXT AND TRANSLATIONS

“Se vuol ballare” from Le Nozze di Figaro
Text by Lorenzo da Ponte

Bravo, signor padrone!  
Ora incomincio a capir il mistero,  
e a veder schietto  
tutto il vostro progetto!  
A Londra, è vero?  
Voi ministro, io corriero,  
e la Susanna . . . segreta  
Non sara, non sarà—Figaro il dice!  

Se vuol ballare, signor contino,  
it chitarrino le suonero, si.  
Se vuol venire nella mia scuola,  
là capriola le insegnero, si.  

Sapro, sapro, ma piano,  
meglio ogni arcano,  
dissimulando scoprir porto.  
L’arte schermendo, l’arte adoprando,  
di qua pungendo, di là scherzando,  
tutte le macchine rovesciero.

Se vuol ballare, ecc.  

Bravo, signor master!  
Now I have begun to understand the mystery,  
And to see clearly  
Your whole plan!  
We’re going to London, right?  
You as a minister, I as a courier,  
And Susanna . . . secretly  
It won’t be so, it won’t be so—Figaro says it

If you would dance, signor Count,  
I’ll play the tune on my little guitar.  
If you will come to my dancing school  
I’ll gladly teach you the capriole.

You will learn quickly  
every dark secret,  
you will find out how to dissemble.  
The art of stinging, the art of conniving,  
fighting with this one, playing with the one,  
all of you’re schemes I’ll turn inside out.

“Il mio tesoro” from Don Giovanni
Text by Lorenzo da Ponte

Amici miei, dopo eccessi si enormi,  
dubitare non possiam che Don Giovanni  
non sia l’empio uccisore  
del padre di Donn’Anna;  
in questa casa per poche ore fermatevi,  
um ricorso vo’ far a chi si deve,  
e in pochi istanti vendicarvi prometto.  
Così vuole dover, pietade, affetto!

Il mio tesoro intanto  
Andate a consolar,  
E del bel ciglio il pianto  
Cercate di asciugar.  
Ditele che i suoi torti  
A cendicar io vado;  
Che sol di stragi e morti  
Nunzio voglio tornar.

My friends, after such doings  
we can no longer doubt that Don Giovanni  
is the villainous murderer  
of Donna Anna’s father.  
Stay inside the house for a while,  
and shortly I promise you  
vengeance. This is the demand of  
pity, duty, and love!

My dearest one, in the meantime,  
Go and comfort,  
And try to dry the tears  
from her beautiful eyes.  
Tell her I have gone  
to avenge their wrongs;  
And I will only return with news  
of punishment and death.
“Infelice! E tuo credevi” from Ernani

Text by Francesco Maria Piave

Che mai vegg’io!
Nel penetral più sacro di mia magione;
presso a lei
che sposa esser dovrà d’un Silva,
due seduttori io scorgo?

Entrate, olà, miei fidi cavalieri.
Sia ognun testimon del disonore,
dell’onta che si reca al suo signore.

Insegna! . . . e tuo credevi
si bel giglio immacolato! . . . 
Del tuo crine fra le nevi
piomba invece il disonor.

Ah! perché l’etade in seno
giovin core m’ha serbato!
Mi dovevan gli anni almeno
far di gelo ancora il cor.

What is this I see!
The innermost dark part
of my home,
That you the bridesmaid of Silva
Is found with two seducers?

Entranced, my faithful knights,
You both dishonorably witness,
The shame that falls upon your lord.

Poor wretch! . . . And you believed
Her to be a beautiful immaculate lily! . . . 
Instead, dishonor swoops over
your snow-white mane.

Oh! Why, has life kept the heart
Of a young man beating inside me!
The years should have at least
Turned my heart cold.

“Voglio dire, lo stupendo elisir” from L’elisir d’amore

Text by Felice Romani

NEMORINO
Voglio dire . . . lo stupendo
Elisir che desta amore.

DULCAMARA
Ah! sì, sì, capisco, intendo.
Io ne son distillatore.

NEMORINO
E fia vero?

DULCAMARA
Si . . . se ne fa
gran consumo in questa età.

NEMORINO
Oh! fortuna! e ne vendete?

DULCAMARA
Ogni giorno a tutto il mondo.

NEMORINO
E qual prezzo ne volete?

DULCAMARA
Poco, assai . . .

NEMORINO
Poco?

DULCAMARA
. . . cioè . . . secondo . . .
NEMORINO
Un zecchino . . . null’altro ho qua . . .

DULCAMARA
È la somma che ci va.

NEMORINO
Ah! prendetelo, dottore!

DULCAMARA
Ecco il magico liquore.

NEMORINO
Obbligato, ah! sì, obbligato!
son felice, son contento;
elisir di tal bontà,
benedetto chi ti fa!
Obbligato, obbligato ecc.

DULCAMARA
(Nel paese che ho girato
più d’un gonzo ho ritrovato,
ma un uguale in verità
non si trova, non si dà.)

NEMORINO
Ehi! Dottore, un momentino . . .
In qual modo usar si puote?

DULCAMARA
Con riguardo, pian pianino
la bottiglia un po’ si scuote . . .
poi si stura, ma si bada
che il vapor non se ne vada.

NEMORINO
Ben . . .

DULCAMARA
Quindi al labbro lo avvicini . . .

NEMORINO
... ben . . .

DULCAMARA
... e lo bevi a centellini . . .

NEMORINO
... ben . . .

DULCAMARA
... e l’effetto sorprendente
non ne tardi a conseguir

NEMORINO
Sul momento?

NEMORINO
A zecchin . . . I don’t have any more . . .

DULCAMARA
That is the price here.

NEMORINO
Ah! Take it, doctor!

DULCAMARA
Here is the magic liquor.

NEMORINO
Obliged, ah! Yes, obliged!
I’m happy, I’m content;
The elixir of goodness;
Blessed are you who makes it!
Obliged, obliged, etc.

DULCAMARA
(In the country that I go round
More than a fool I have found,
But an equal in truth
One cannot be found.)

NEMORINO
Hey! Doctor, one moment . . .
In what way am I to take this?

DULCAMARA
With respect, very softly
Shake the bottle a little bit . . .
Then open, but pay attention
That the vapor does not go away.

NEMORINO
Well . . .

DULCAMARA
Bring it to your lips . . .

NEMORINO
... well . . .

DULCAMARA
... and drink a sip . . .

NEMORINO
... well . . .

DULCAMARA
... and the surprising effect
Takes hold immediately

NEMORINO
At the moment?
DULCAMARA
A dire il vero,
necessario è un giorno intero.
(Tanto tempo sufficiente
per cavarmela e fuggir.)

NEMORINO
E il sapore? . . .

DULCAMARA
Eccellente . . .

NEMORINO
Eccellente? . . .

DULCAMARA
Eccellente . . .
(È Bordò, non Elisir.)

NEMORINO
Obbligato, ah! sì, obbligato!
son felice, son beato;
elisire di tal bontà,
benedetto chi ti fa!
Obbligato, obbligato ecc.

DULCAMARA
(Gonzo eguale in verità
non si trova, non si dà.)
Giovinotto! . . . Ehi? . . . ehi?

NEMORINO
Signore?

DULCAMARA
Sovra ciò . . . silenzio . . . sai?
silenzio . . . silenzio.
Oggi di spacciar l’amore
è un affar geloso assai.

NEMORINO
Oh!

DULCAMARA
Sicuramente,
è un affar geloso assai:
impacciar se ne potria
un tantin l’Autorità.
Dunque, silenzio.

NEMORINO
Ve ne do la fede mia;
neanche un’anima il saprà.

DULCAMARA
Va’, mortale fortunato;
un tesoro io t’ho donato:
tutto il sesso femminino
te doman sospirerà.

NEMORINO
And the flavor? . . .

DULCAMARA
Excellent . . .

NEMORINO
Excellent? . . .

DULCAMARA
Excellent . . .
(It’s Bordeaux, not elixir.)

NEMORINO
Oblied, ah! Yes, obliged!
I’m happy, I’m content;
The elixir of goodness;
Blessed are you who makes it!
Oblied, obliged, etc.

DULCAMARA
(An equal to this fool
Cannot be found.)
Young man! . . . Hey? . . . Hey?

NEMORINO
Sir?

DULCAMARA
Over this . . . silence . . . you know?
silence . . . silence.
Today the deal of love
Is a very jealous affair.

NEMORINO
Oh!

DULCAMARA
Surely,
It is a very jealous affair:
If the authorities discover
I am selling it, they will put me in jail.
Therefore, silence.

NEMORINO
You have my word:
Not a soul will know.

DULCAMARA
Go, happy mortal;
A treasure I have donated:
All the females
Tomorrow will sigh over you.
NEMORINO
Ah! dottor, vi do parola
ch’io berrò per una sola:
né per altra, e sia pur bella,
né una stilla avanzerà.

DULCAMARA
(Ma doman di buon mattino
ben lontan sarò di qua . . .)

NEMORINO
(Veramente amica stella
ha costui condotto qua.)

"Una furtiva lagrima" from *L’elisir d’amore*

Text by Felice Romani

Una furtiva lagrima
ergli occhi suoi spuntò:
Quelle festose giovani
invidiar sembrò.
Che più cercando io vo?
Che più cercando io vo?
M’ama! Sì, m’ama, lo vedo. Lo vedo.
Un solo istante i palpiti
del suo bel cor sentir!
I miei sospir, confonder
er per poco a’ suoi sospir!
I palpiti, i palpiti sentir,
confondere i miei coi suoi sospir . . .
Cielo! Si può morir!
Di più non chiedo, non chiedo.
Ah, cielo! Si può! Si, può morir!
Di più non chiedo, non chiedo.
Si può morire! Si può morir d’amor.

A single secret tear
from her eye did spring:
as if she envied all the youths
that laughingly passed her by.
What more searching need I do?
What more searching need I do?
She loves me! Yes, she loves me, I see it. I see it.
For just an instant the beating
of her beautiful heart I could feel!
As if my sighs were hers,
and her sighs were mine!
The beating, the beating of her heart I could feel,
to merge my sighs with hers . . .
Heavens! Yes, I could die!
I could ask for nothing more, nothing more.
Oh, heavens! Yes, I could, I could die!
I could ask for nothing more, nothing more.
Yes, I could die! Yes, I could die of love.
TEXT AND TRANSLATIONS

"Le veau d’or” from Faust
Text by Paul Jules Barbier and Michel Carré

Le veau d’or est toujours debout!
On encense sa puissance,
D’un bout du monde à l’autre bout!
Pour fêter l’infâme idole,
Rois et peuples confondu,
Autour de son piédestale,
Et Satan conduit le bal, etc., etc.

Le veau d’or est vainqueur des dieux!
Dans sa gloire dérisoire,
Le monstre abject insulte aux cieux!
Il contemple, ô rage étrange!
A ses pieds le genre humain,
Se ruant, le fer en main,
Dans le sang et dans la fange
Où brille l’ardent métal,
Et Satan conduit le bal, etc.

The calf of gold is still standing!
One adulates his power,
From one end of the world to the other end!
To celebrate the infamous idol,
Kings and the people mixed together,
Around his pedestal
And Satan leads the dance, etc., etc.

The calf of gold is the victor over the gods!
In its derisory (absurd) glory,
The abject monster insults heaven!
It contemplates, oh weird frenzy!
At his feet the human race,
Hurling itself about, iron in hand,
Where gleams the burning metal,
And Satan leads the dance, etc.

“Ah! mes amis, quel jour de fête!” from La fille du régiment
Text by Jules-Henri Vernoy de Saint-Georges and Jean-François Alfred Bayard

Ah! Mes amis, quel jour de fête!
Je vais marcher sous vos drapeaux.
L’amour, qui m’a tourné la tête
Désormais me rend un héros.
Ah! Quel bonheur, oui, mes amis,
Je vais marcher sous vos drapeaux!

Oui, celle pour qui je respire
À mes voeux a dâigné sourire
Et ce doux espoir de bonheur
Trouble ma raison et mon cœur! Ah!
Ah! Mes amis, quel jour de fête
Je vais marcher sous vos drapeaux.

Pour mon âme quel destin!
J’ai sa flamme et j’ai sa main!
Jour prospère! Me voici
Militaire et mari!
Ah! Pour mon âme quel destin!
J’ai sa flamme et j’ai sa main. Etc.

Ah! My friends, what a happy day!
I’m going to march beneath your colors,
Love, that has turned my head,
From henceforth will make me a hero.
Oh, what joy yes, my friends,
I’m going to march beneath your colors!

Yes, the girl I sigh for
Has deigned to smile upon my wishes,
And this sweet hope of happiness
Unsettles my mind and my heart! Ah!
Oh, my friends, what a happy day!
I’m going to march beneath your colors.

What a fortune for my heart!
I have her love and her hand!
Oh, lucky day! Here am I,
A soldier and a husband!
Ah, what a future for my heart!
I have her love and her hand. Etc.
Au fond du temple saint
Paré de fleurs et d’or,
Une femme apparaît!
Je crois la voir encore!
La foule prosternée
La regarde, étonnée,
Et murmure tous bas:
Voyez, c’est la déesse!
Qui dans l’ombre se dresse
Et vers nous tend les bras!
Son voile se soulève!
Où vision! où rêve!
La foule est à genoux!
Oui, c’est elle!
C’est la déesse
plus charmante et plus belle!
Oui, c’est elle!
C’est la déesse
qui descend parmi nous!
Son voile se soulève et la foule est à genoux!
Mais à travers la foule
Elle s’ouvre un passage!
Son long voile déjà
Nous cache son visage!
Mon regard, hélas!
La cherche en vain!
Elle fuit!
Elle fuit!
Mais dans mon âme soudain
Quelle étrange ardeur s’allume!
Quel feu nouveau me consume!
Ta main repousse ma main!
De nos cours l’amour s’empare
Et nous change en ennemis!
Non, que rien ne nous sépare!
Non, rien!
Jurons de rester amis!
Oh oui, jurons de rester amis!
Oui, c’est elle! C’est la déesse!
En ce jour qui vient nous unir,
Et fidèle à ma promesse,
Comme un frère je veux te chérir!
C’est elle, c’est la déesse
Qui vient en ce jour nous unir!
Oui, partageons le même sort,
Soyons unis jusqu’à la mort!

At the back of the holy temple,
decorated with flowers and gold,
A woman appears!
I can still see her!
A woman appears!
I can still see her!
The prostrate crowd
looks at her amazed
and murmurs under its breath:
look, this is the goddess
looming up in the shadow
and holding out her arms to us.
Her veil parts slightly.
What a vision! What a dream!
The crowd is kneeling.

Yes, it is she!
It is the goddess,
more charming and more beautiful.
Yes, it is she!
It is the goddess
who has come down among us.
Her veil has parted and the crowd is kneeling.

But through the crowd
she makes her way.
Already her long veil
hides her face from us.
My eyes, alas!
Seek her in vain!
She flees!
She flees!

But what is this strange flame
which is suddenly kindled in my soul!
What unknown fire is destroying me?
Your hand pushes mine away!
Love takes our hearts by storm
and turns us into enemies!
No, let nothing part us!
No, nothing!
Let us swear to remain friends!

Oh yes, let us swear to remain friends!
Yes, it is her, the goddess,
who comes to unite us this day.
And, faithful to my promise,
I wish to cherish you like a brother!
It is she, the goddess,
who comes to unite us this day!
Yes, let us share the same fate,
let us be united until death!
All Night, All Day

All night, all day
Angels watchin’ over me my Lord
All night, all day
Angels watchin’ over me

All night, all day, oh
Angels watchin’ over me my Lord
All night, all day
Angels watchin’ over me

Ooh, ooh, ooh, ooh
Ooh, ooh, ooh, ooh, ooh, ooh, ooh
Ooh, ooh, ooh, ooh, ooh, ooh, ooh, ooh
Ooh, ooh, ooh
Ooh, ooh, ooh
Ooh, ooh, ooh, ooh, ooh, ooh, ooh
Ooh, ooh, ooh

Deep River

Deep river, my home is over Jordan,
Deep river, Lord, I want to cross over into campground

Deep river, my home is over Jordan,
Deep river, Lord, I want to cross over into campground

Deep river, Lord, I want to cross over into campground
Deep river, Lord, I want to cross over into campground

Deep river, I want to cross over
Deep river, Lord, I want to cross over into campground
I wanna go
TEXT AND TRANSLATIONS

Come By Here, Good Lord

Come by here good Lord, come by here
Come by here good Lord, come by here
Come by here good Lord, come by here
Oh Lord, come by here

Somebody's prayin' Lord, come by here
Somebody's prayin' Lord, come by here
Somebody's prayin' Lord, come by here
Oh Lord, come by here

Somebody's dyin' Lord
Somebody's dyin' Lord
Somebody's dyin' Lord
Oh Lord, come by here

Somebody needs you Lord
Somebody needs you Lord
Somebody needs you, Lord, come by here
Oh Lord, come by here

Come by here good Lord, come by here
Come by here good Lord, come by here
Come by here good Lord, come by here
Oh Lord, come by here
Oh Lord, come by here
TEXT AND TRANSLATIONS

Give Me Jesus

Oh when I come to die
Oh when I come to die
Oh when I come to die
Give me Jesus
Give me Jesus
You may have the world
Give me Jesus

I heard my mother say
I heard my mother say
I heard my mother say
Give me Jesus
Give me Jesus
You may have the world
Give me Jesus

Dark midnight was my cry
Dark midnight was my cry
Dark midnight was my cry
Give me Jesus
Give me Jesus
You may have the world
Give me Jesus

In the morning when I rise
In the morning when I rise
In the morning when I rise
Give me Jesus
Give me Jesus
You may have the world
Give me Jesus

I heard the mourner say
I heard the mourner say
I heard the mourner say
Give me Jesus
Give me Jesus
You may have the world
Give me Jesus
He's Got the Whole World in His Hand

He's got the whole world in His hand
He's got the woods and the waters in His hand
He's got the sun and the moon right in His hand
He's got the birds and the bees right in His hand
He's got you and me right in His hand
He's got everybody right in His hand
He's got the whole world in His hand

Song of Songs

Text by Clarence Lucas

Do you recall that night in June when first we met
Do you remember, love, the words we spoke
Have you forgotten all the tender vows we made
In the silent magical moonbeams’ light
Gone are the golden dreams with summer roses
And all our tenderest vows were made, but to be broken

Song of songs, song of memory
And broken melody of love and life
Nevermore for me can that melody
Fill the heart with the joy once we knew

Oh night of bliss, night of June and love
Beneath the stars, amid the roses
Oh, dream of delight that faded at dawn
Oh, song of songs, oh, night of bliss
When you were my whole world of love

When you were my whole world of love, of love
**TEXT AND TRANSLATIONS**

**Lulu’s Back in Town**
Text by Al Dubin

I gotta get my old tuxedo pressed  
Gotta sew a button on my vest  
‘Cause tonight I’ve gotta look my best  
Lulu’s back in town  
Gotta get a half a buck somewhere  
Gotta shine my shoes and slick my hair  
Gotta get myself a boutonniere  
Lulu’s back in town  
You can tell all my pets  
All my blondes and brunettes  
Mister Otis regrets  
That he won’t be aroun’  
You can tell the mailman not to call  
I ain’t comin’ home until the fall  
And I might not get back home at all  
Lulu’s back in town

**Dolores**
Text by Louis Alter

How I love the kisses of Dolores  
Aye aye aye Dolores  
Not Marie or Emily or Doris  
Only my Dolores  
From a balcony above me  
She whispers love me and throws a rose  
Ah but she is twice as lovely  
As the rose she throws  
I would die to be with my Dolores  
Aye aye aye Dolores  
I was made to serenade Dolores  
Chorus after chorus  
Just imagine eyes like moon rise  
A voice like music, lips like wine  
What a break if I could make Dolores  
Mine all mine
Some enchanted evening
You may see a stranger,
you may see a stranger
Across a crowded room
And somehow you know,
You know even then
That somewhere you’ll see her
Again and again.

Some enchanted evening
Someone may be laughing,
You may hear her laughing
Across a crowded room
And night after night,
As strange as it seems
The sound of her laughter
Will sing in your dreams.

Who can explain it?
Who can tell you why?
Fools give you reasons,
Wise men never try.

Some enchanted evening
When you find your true love,
When you feel her call you
Across a crowded room,
Then fly to her side,
And make her your own
For all through your life you
May dream all alone.

Once you have found her,
Never let her go.
Once you have found her,
Never let her go!
**Through the Years**

Text by Edward Heyman

Through the years, I’ll take my place beside you;
Smiling through the years.
Through your tears, I’ll keep my place beside you;
Smiling through your tears.

I’ll be near, no matter when or where;
Remember, what is mine I’ll always share.

Through the night, I’ll be a star to guide you;
Shining bright, the clouds may come and hide you.
Through the years, ‘til love is gone
And time first disappears,
I’ll come to you, smiling through the years.

**I Don’t Feel No Ways Tired**

I don’t feel no ways tired
I’ve come too far from where I started from
Nobody told me that the road would be easy
I don’t believe He brought me this far to leave me

**Every Time I Feel The Spirit**

Every time I feel the spirit moving in my heart, I will pray
Upon the mountain my Lord spoke
Out of His mouth came fire and smoke
Looked all around me, it looked so fine
Till I asked my Lord if all was mine.

Every time I feel the spirit moving in my heart, I will pray
Jordan river, is chilly an’ cold
It chills the body but not the soul
There ain’t but one train, upon this track
It runs to heaven, an’ right back.

Every time I feel the spirit moving in my heart, I will pray
Bass-baritone Eric Owens has a unique reputation as an esteemed interpreter of classic works and a champion of new music. Equally at home in orchestral, recital, and operatic repertoire, Owens brings his powerful poise, expansive voice, and instinctive acting faculties to stages around the world.

In the 2018–2019 season, Owens returns to Lyric Opera of Chicago to make his role debut as the Wanderer in David Poutney’s new production of Wagner’s *Siegfried*. He also stars as Porgy in James Robinson’s new production of *Porgy and Bess* at the Dutch National Opera, and makes his role debut as Hagen in *Götterdämmerung* at the Metropolitan Opera conducted by Philippe Jordan. Concert appearances include the world premiere of David Lang’s *prisoner of the people* at the New York Philharmonic conducted by Jaap van Zweden, the King in *Aïda* at the Chicago Symphony Orchestra conducted by Riccardo Muti, Verdi’s *Requiem* with the Minnesota Orchestra, and Mozart’s *Requiem* with Music of the Baroque. Owens is also performing in a multi-city recital tour with tenor Lawrence Brownlee.

Owens launched the 2017–2018 season with his role debut as Wotan in David Pountney’s new production of Wagner’s *Die Walküre*. He also sang Filippo II in Verdi’s *Don Carlo* at Washington National Opera, Don Basilio in Rossini’s *Il barbiere di Siviglia* at Houston Grand Opera, and the Forester in Janáček’s *The Cunning Little Vixen* at the Glimmerglass Festival, where he served as artist in residence and artistic adviser. Concert appearances included Rossini’s *Stabat Mater* with the Chicago Symphony Orchestra conducted by Riccardo Muti, Verdi’s *Requiem* with both the National Symphony Orchestra led by Gianandrea Noseda and the Nashville Symphony Orchestra, and Mendelssohn’s *Elijah* with Music of the Baroque.

The 2016–2017 season featured Owens in his role debut as Wotan in David Pountney’s new production of Wagner’s *Das Rheingold* at the Lyric Opera of Chicago. He sang a trio of operas at the Metropolitan Opera that included the Met premiere of Kaijo Saariaho’s *L’amour de Loin*, a new production of *Rusalka* under Sir Mark Elder, and a revival of *Idomeneo* conducted by James Levine, all of which were broadcast through the Met’s *Live in HD* series. Concert highlights included joining Alan Gilbert and the New York Philharmonic for performances as Wotan in *Das Rheingold* and of Beethoven’s Ninth Symphony, which he also
performed at the Cincinnati May Festival as its artist in residence, a gala celebrating the Metropolitan Opera’s 50th anniversary at Lincoln Center, and performances as Orest in Strauss’s *Elektra* at the Verbier Festival and Méphistophélès in Berlioz’s *La Damnation de Faust* with the New Zealand Symphony Orchestra. He also gave a recital at the Cleveland Art Song Festival, performed dual recitals with Susanna Phillips at the Washington Performing Arts and Lawrence Brownlee at the Lyric Opera of Chicago and William Jewell College, and appeared with the Chicago Symphony’s Negaunee Music Institute to present an interactive recital for incarcerated youth alongside Riccardo Muti and Joyce DiDonato.

Owens has created an uncommon niche for himself in the ever-growing body of contemporary opera works through his determined tackling of new and challenging roles. He received great critical acclaim for portraying the title role in the world premiere of Elliot Goldenthal’s *Grendel* with the Los Angeles Opera, and again at the Lincoln Center Festival in a production directed and designed by Julie Taymor. Owens also enjoys a close association with John Adams, for whom he performed the role of General Leslie Groves in the world premiere of *Doctor Atomic* at the San Francisco Opera, and of the Storyteller in the world premiere of *A Flowering Tree* at Peter Sellars’s New Crowned Hope Festival in Vienna and later with the Los Angeles Philharmonic. *Doctor Atomic* was later recorded and received the 2012 Grammy for Best Opera Recording. Owens made his Boston Symphony Orchestra debut under the baton of David Robertson in Adam’s *El Niño*.

Owens’s career operatic highlights include Alberich in the Metropolitan Opera’s *Ring* Cycle directed by Robert Lepage; Orest in Patrice Chereau’s production of *Elektra* conducted by Esa-Pekka Salonen at the Met; the title role of *Der Fliegende Höllander* and Stephen Kumalo in Weill’s *Lost in the Stairs* at Washington National Opera; his San Francisco Opera debut in *Otello* conducted by Donald Runnicles; his Royal Opera, Covent Garden, debut in *Norma*; Vodnik in *Rusalka* and Porgy in *Porgy and Bess* at Lyric Opera of Chicago; the title role in Handel’s *Hercules* with the Canadian Opera Company; *Aida* at Houston Grand Opera; *Rigoletto, Il Trovatore,* and *La Bohème* at Los Angeles Opera; *Die Zauberflöte* for his Paris Opera (Bastille) debut; the title role in *Macbeth* at the Glimmerglass Festival; and *Ariodante* and *L’Incoronazione di Poppea* at the English National Opera. He sang Collatinus in a highly acclaimed Christopher Alden production of Britten’s *The Rape of Lucretia* at Glimmerglass Opera. A former member of the Houston Grand Opera Studio, Owens has sung Sarastro, Mephistopheles in *Faust*, Frère Laurent, and Aristotle Onassis in the world premiere of *Jackie O* (available on the Argo label)
with that company. He is featured on the Nonesuch Records release of *A Flowering Tree*. Owens is an avid concert singer, who collaborates closely with conductors such as Alan Gilbert, Riccardo Muti, Esa-Pekka Salonen, Sir Simon Rattle, Donald Runnicles, and Franz Welser-Möst.

He has been recognized with multiple honors, including Musical America’s 2017 Vocalist of the Year award, the 2003 Marian Anderson Award, a 1999 ARIA award, second prize in the Plácido Domingo Operalia Competition, the Metropolitan Opera National Council Auditions, and the Luciano Pavarotti International Voice Competition. In 2017, the Glimmerglass Festival appointed him as its artistic adviser.

A native of Philadelphia, Owens began his musical training as a pianist at age six, followed by formal oboe study at age eleven under Lloyd Shorter of the Delaware Symphony and Louis Rosenblatt of the Philadelphia Orchestra. He studied voice while an undergraduate at Temple University, and then as a graduate student at the Curtis Institute of Music. He currently studies with Armen Boyajian. He serves on the Board of Trustees of both the National Foundation for Advancement in the Arts and Astral Artistic Services. Starting in 2019, Owens became the co-chair of the Curtis Institute's opera department.

**LAWRENCE BROWNLEE, TENOR**

Named 2017 Male Singer of the Year by both the International Opera Awards and Bachtrack, American-born tenor Lawrence Brownlee has been hailed by *The Guardian* as “one of the world’s leading bel canto stars.” Brownlee captivates audiences and critics around the world, and his voice has been praised by NPR as “an instrument of great beauty and expression . . . perfectly suited to the early 19th-century operas of Rossini and Donizetti,” ushering in “a new golden age in high male voices” (*New York Times*). Brownlee also serves as artistic adviser at Opera Philadelphia, helping the company to expand its repertoire, diversity efforts and community initiatives.

The 2018–2019 season started with two evenings of duets with bass-baritone Eric Owens at the Van Cliburn Foundation, followed by a night of arias at Amsterdam’s famed Concertgebouw. Operatic engagements this season include two role debuts in North American houses, singing Nadir in Bizet’s *The Pearl Fishers* with Houston Grand Opera and Ilo in Rossini’s *Zelmira* with Washington Concert Opera, as well as returns to several international opera houses, performing in *La Cenerentola*.
at Opéra National de Paris, *La sonnambula* at Opernhaus Zürich and Deutsche Oper Berlin, and *I Puritani* at Opéra Royal de Wallonie-Liège. His season also features a 17-stop US tour with bass-baritone Eric Owens performing at the Seattle Symphony, Philadelphia Chamber Music Society, the Los Angeles Philharmonic, and more, as well as a performance at Carnegie Hall in March 2019 with Jason Moran and Alicia Hall Moran as part of “Migrations: The Making of America—A Citywide Festival.”

Highlights from last season included returns to the Royal Opera House–Covent Garden, Opernhaus Zürich, Lyric Opera of Chicago, Bayerische Staatsoper, and Opéra National de Paris, as well as the world premiere and recital tour of a new song cycle, *Cycles of My Being*. The cycle centers on what it means to be an African American man living in America today, touching on the recent series of tragic deaths and the Black Lives Matter movement, and was composed by Tyshawn Sorey, with lyrics by Terrance Hayes, both of whom are MacArthur “Genius Grant” winners. Co-commissioned by Opera Philadelphia, Carnegie Hall, and Lyric Opera of Chicago’s Lyric Unlimited, *Cycles of My Being* had its world premiere in Philadelphia before moving on to Chicago, San Francisco, Carnegie Hall, and more. The piece was hailed by the *San Francisco Chronicle* as “a work of both anguish and optimism, at once accusatory and stirring . . . whose traversal feels like a descent into a maelstrom followed by the emergence out the other side.” While the *Chicago Tribune* praised how “Sorey’s music allows Brownlee to do what he does best—to soar effortlessly into the vocal stratosphere, nail perfectly placed high notes and invest them with expressive meaning.”

One of the most in-demand singers around the world, Brownlee has performed with nearly every leading international opera house and festival, as well as major orchestras including the Berlin Philharmonic, Philadelphia Orchestra, Chicago Symphony, New York Philharmonic, Accademia di Santa Cecilia, Boston Symphony, Cleveland Orchestra, San Francisco Symphony, and the Bayerische Rundfunk Orchestra.

In addition, Brownlee has appeared on the stages of the top opera companies around the globe, including the Metropolitan Opera, Teatro alla Scala, the Bavarian State Opera, Royal Opera House–Covent Garden, the Vienna State Opera, Opéra National de Paris, Opernhaus Zürich, the Berlin State Opera, the Gran Teatre del Liceu Barcelona, Teatro Real Madrid, Théâtre Royale de la Monnaie, and the festivals of Salzburg and Baden Baden. Broadcasts of his operas and concerts—including his 2014 Bastille Day performance in Paris, attended by the French president and prime minister—have been enjoyed by millions.
Brownlee’s latest album, Allegro Io Son, received a Critic’s Choice from Opera News, among numerous other accolades, and followed his previous Grammy-nominated release on Delos Records, Virtuoso Rossini Arias. It prompted New Yorker critic Alex Ross to ask “is there a finer Rossini tenor than Lawrence Brownlee?” The rest of his critically acclaimed discography and videography is a testament to his broad impact across the classical music scene. His opera and concert recordings include Il barbiere di Siviglia with the Bayerische Rundfunk Orchestra, Armida at the Metropolitan Opera, Rossini’s Stabat Mater with Accademia di Santa Cecilia, and Carmina Burana with the Berlin Philharmonic. He also released a disc of African American spirituals titled Spiritual Sketches with pianist Damien Sneed, which the pair performed at Lincoln Center’s American Songbook series, and which NPR praised as an album of “soulful singing” that “sounds like it’s coming straight from his heart to yours."

Brownlee is the fourth of six children and first discovered music when he learned to play bass, drums, and piano at his family’s church in Youngstown, Ohio. He has a master of music degree from Indiana University and went onto win a grand prize in the 2001 Metropolitan Opera National Council auditions. In addition to his singing career, Brownlee is an avid salsa dancer and an accomplished photographer, specializing in artist portraits of his onstage colleagues. A die-hard Pittsburgh Steelers and Ohio State football fan, Brownlee has sung the national anthem at numerous NFL games. He is a champion for autism awareness through the organization Autism Speaks, and he is a lifetime member of Kappa Alpha Psi fraternity, a historically black fraternity committed to social action and empowerment.

MYRA HUANG, PIANO

Acclaimed by Opera News as being “among the top accompanists of her generation,” and “. . . a colouristic tour de force,” by the New York Times, Grammy-nominated pianist Myra Huang performs in recitals and chamber music concerts around the world. Highly sought after for her interpretation of lieder and art song as well as her depth of musicianship and impeccable technique, she regularly performs with acclaimed opera singers around the world. Last season, she made her Wigmore Hall debut in London with tenor Nicholas Phan. She also toured with the Mariinsky
Theater and maestro Valery Gergiev throughout South America, performing as part of its art festival with bass Dmitry Grigoriev. This season, she performs recitals with singers Lawrence Brownlee, Nicholas Phan, Susanna Phillips, Eric Owens, Quinn Kelsey, and Marjorie Owens, and at venues including Carnegie Hall, the Herbst Theatre, the Boston Celebrity Series, the Schubert Club, the Gilmore Festival, Shriver Hall, the Park Avenue Armory, the George London Foundation, and more.

Huang has served on the music staffs of the Washington National Opera, Houston Grand Opera, New York City Opera, and the Palau De Les Arts in Valencia, Spain. She worked closely with director Lorin Maazel and Zubin Mehta as an assistant conductor at the Palau De Les Arts. From 2011 to 2013, she served as the head of the music staff at New York City Opera. She is a staff pianist for the Operalia competition, directed by Placido Domingo, performing at opera houses around the world such as Teatro alla Scala (in Milan), the Royal Opera House (in London), the National Centre for the Performing Arts (in Beijing), and Teatro Real (in Madrid). She regularly teaches at young artist programs throughout the United States to train young opera singers and pianists.

Huang is an avid recitalist and recording artist. Her recordings have received critical acclaim from the New York Times, Gramophone UK, Opera News, and the Boston Globe. Her most recent album Gods and Monsters with tenor Nicholas Phan was nominated in the Best Classical Vocal Solo Album category at the 2018 Grammy Awards. Of this album, Opera News said that “Huang matches the tenor with pianistic arsenal of colors and attacks, controlled by her astonishing technique.” Her next album, Illuminations on the Avie label with tenor Nicholas Phan, and also the award-winning Telegraph Quartet and the chamber ensemble the Knights, released in April 2018. Other albums include Winter Words and Still Falls the Rain on the Avie label with Nicholas Phan and Paysages on the Bridge label with soprano Susanna Phillips, all released to critical acclaim.
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Saturday, September 14, 2019 at 8:00 p.m.

Brad Mehldau, piano, and Ian Bostridge, tenor
Friday, October 18, 2019 at 8:00 p.m.

Joyce DiDonato—In War & Peace: Harmony Through Music
Sunday, November 3, 2019 at 7:00 p.m.

Royal Philharmonic Orchestra with Khatia Buniatishvili, piano
Wednesday, January 15, 2020 at 8:00 p.m.

Pablo Sáinz Villegas: AMERICANO Trio
Saturday, February 29, 2020 at 8:00 p.m.

Jane Bunnett and Maqueque
Thursday, March 19, 2020 at 8:00 p.m.

Robert McDuffie, violin, and Robert Spano, piano
Friday, April 10, 2020 at 8:00 p.m.